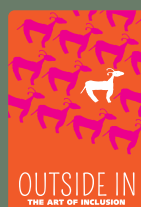


OUTSIDE IN

THE ART OF INCLUSION



Kathleen Mulane Untitled Acrylic on cardboard c. 40cmx40cm



The coordinators of Outside In: The Art of Inclusion wish to express sincere gratitude to the following people and organisations for their help and support:

Selene Perez for the use of her image 'Ram' in the creation of the Outside In logo	CIT Crawford College of Art & Design <i>Orla Flynn</i> <i>Ed Kuczaj</i> <i>Louise Foott</i>	Eli Lilly & Co.
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Crawford Art Gallery <i>Peter Murray</i> <i>Anne Boddaert</i> <i>Victoria Evans</i> <i>Annie Forrester</i> <i>Emma Klemencic</i>		
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OUTSIDE IN

THE ART OF INCLUSION

A UNIQUE SHOWCASE OF THE WORK OF OVER 50 ARTISTS WORKING IN SUPPORTED STUDIO SETTINGS

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THE SAME JOURNEY THE
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A BEAUTIFUL WHITE
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TOLD THEM I HAVE

Between September and November 2013, the Crawford Gallery, City Hall Atrium and CIT Wandesford Quay Gallery in Cork city play host to the creative work of fifty artists, working in supported studio settings.

This exhibition is not a 'special art' exhibition. It is provocative, humorous and confident. The artwork demonstrates a mastery of materials and technique that undermines the easy assumptions that are made about artists with a disability, from John Cull's refined chalk and paint portraits that resonate with a quiet emotion, to Robert Dam's darkly intricate pen and ink landscapes and Yvonne Condon's boldly, painted nudes.

A diverse range of subject matter free-wheels in the gallery spaces, a giant with four eyes, chasing animals with numerous legs, parkscapes, faces, hand-writing playfully and poignantly incorporated as mark-making, patterns, large and small. This show will delight visitors, while prompting a real dialogue around creativity, ability and the central role that the arts can play within our communities.

The organisers are extremely grateful to the artists and their studio groups, to Helen O'Donoghue (Senior Curator: Head of Education and Community Programmes, IMMA) who assisted us in selecting the exhibition, to Fergus Finlay (CEO of Barnardos) for opening the show and to all of the contributors to this publication.

Peter Murray
Crawford Art Gallery
October 2013



Jedrzei Niezgoda

Outside In: The Art of Inclusion, Installation view, Crawford Art Gallery, Cork

Introduction

Outside In: The Art of Inclusion is the first major international exhibition, here in Ireland, of work by artists working in supported studios. This exhibition is significant for a number of reasons. It presents the work of these individuals within the gallery context, where it can be viewed and enjoyed as art in its own right. We do not need, nor are we required, to know the story of the individual in order to appreciate the work. It is also significant in its scale. Crawford Gallery, Cork City Council Arts Office, CIT Crawford College of Art & Design and

Mayfield Arts Centre have been working together for over a year to bring it to fruition, all sharing the common goal of bringing art work that has been on the 'outside' in.

Outside In is a celebration of the creativity of artists from a number of countries whose commonality, in addition to that of being and pursuing being an 'artist', is that they work in supported studios – studios that are staffed with individuals who support the artist in the making of their art. The

degree and nature of the exhibiting artists' own personal needs varies, but this was not something of importance in the selection of the work.

The work in this exhibition doesn't come from a pre-existing collection. It has been chosen from over 200 submissions, selected on its artistic merit and demonstrating a diverse range of creative themes and personal interests on the part of the artists. We have not chosen to define this work because the importance is the individual creativity itself.

Considering it as ‘Outsider Art’, a term normally used to define work done by individuals who are outside of the mainstream art scene and society might be convenient, but it would not reflect the desire there is on the part of these individuals and the various groups that the artists are part of, to be within the mainstream.

For all the challenges of planning, organizing and curating *Outside In*, probably the most difficult aspect was finding a title we all agreed summed up our aspirations for such an exhibition. But what does it mean, Outside In? What are our aspirations for this exhibition? What is our intent in bringing this work not just into the public domain, but into three mainstream art gallery spaces in Cork city simultaneously?

Our intention is not to present a ‘fait accompli’, but more, by bringing the work ‘in’, to provide a space where we can both celebrate and explore the edges of artistic practice. Declan McGonagle (1998), in *Art Unsolved*¹, ponders whether the boundaries of art are “more porous than the established classification system, which gives rise to notions of insider and outsider, would have us believe. If that is true,” he continues, “then inside and outside are conditional and relative conditions rather than absolute positions.” With this in mind, it is interesting to note who is living on the margins, on the boundaries of art? Why are they living there? What does their art have to say? Maybe the question is not “what does Outside In mean?” but what does it mean for you, or will it mean once you have experienced the work?

There are many interesting questions to reflect on in relation to the support that is or isn’t needed for individual artists who have specific needs, and the relevance or not of giving their work a public stage.

In addition to planning workshops and seminars to give a focus to those questions, it was considered important to provide a companion publication that both reflected on the practice of supported studios and presented some of issues that can arise when working on the edge. How do we define the notion of the artist given that the artists taking part in this exhibition don’t specifically have access to mainstream arts education? How does an educational or public establishment work from an inclusive position? What is supported art practice? Where does support become collaboration? Curating, and the challenges associated with it, is a recurring theme throughout the publication.

The majority, but not all, of the exhibiting artists in Outside In have intellectual disabilities. Some of the artists have mental health issues. Is it necessary that the artists be described first by their IQ level or the impairments they live with before we can engage with their art? Each of the exhibiting artists has an experience of the world unique to them. Art making allows them to explore their ideas, interests and/or experiences beyond the limitation of words. For many art making is the only means they have of expressing their experience. All too often the validity of our experience is measured by how well we can verbalise it to others and this has regrettably resulted in more vulnerable individuals being pushed to the edges of society. The work in this exhibition, as with any exhibition, allows us the viewer the chance to see the world through the artists’ eyes.

Through all its endeavours, what this exhibition aims to demonstrate is that the experience of these artists isn’t that radically different from our own, even though for too long they have been placed on the very margins. There is richness and variety of experience, of scale, of technique and of idea in

the artwork that attests to uniqueness rather than difference. There is a dedication to the practice of art making that attests to the passion of the artist for their work. There is an openness to exploring new approaches that is unbound by ‘what is or isn’t art?’ and for the support artists working in these studio settings this has allowed for some very exciting collaborative work.

This exhibition is a celebration, an ambitious undertaking, both in scale and intent. It aims to bring from the margins of society, from the margins of the art world, from the Outside In to public awareness the richness and variety of artistic practice created by artists in supported studio settings, a practice that is making an emerging and increasingly important contribution to the contemporary art world.

Ed Kuczaj and Louise Foott
CIT Crawford College of Art & Design,
October 2013

¹Marshall, C., Irish Museum of Modern Art (Kilmainham, D. (1998). *Art Unsolved: the Musgrave Kinley Outsider Collection*. Dublin: Irish Museum of Modern Art



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Supported Studio Sector – Working in Parallel or Integral Part of Contemporary Practice

Pádraig Naughton

Executive Director, Arts & Disability Ireland

Over the last two decades a broad variety of supported studio environments have emerged across Ireland developing and nurturing the talent of people with disabilities in the visual arts, in particular people with intellectual disabilities. It could be said that these studios have grown beyond the point of a trend to having the critical mass to be described as a sector. However, I often wonder if this vibrant continually expanding supported studio sector operates in parallel rather than as an integral part of Irish contemporary visual arts practice and what we can further do collectively to create an Irish arts environment that is more inclusive of people with intellectual disabilities and their work?

These supported studio environments range in scale from studios open a few hours a week to full-time studios with facilitators, permanent workstations, learning opportunities and associated exhibition spaces. Such studios aren't just confined to cities like DoubleTAKE, Tallaght Community Arts, Dublin and the Cúig Studio Group, Mayfield Arts Centre, Cork but also exist in towns throughout the country KCAT, Callan, Co. Kilkenny, Carrowbeg at the Custom House Studios & Gallery, Westport, Co. Mayo and the Arts Ability Studio Group, New Ross, Co. Wexford to mention but a few. All have become central to giving a creative presence to people with intellectual disabilities in the artistic and cultural lives of their communities. While some studios are providing the only formal accredited arts education opportunities open to people with intellectual disabilities in Ireland. This has lead to groundbreaking exhibitions, exciting

collaborations, international exchanges and lucrative commissions. For a small but growing number of artists with intellectual disabilities, supported studio environments have resulted in fulltime careers. These advances have been long fought and hard won by small groups of dedicated people with tremendous vision. Their achievements and the creative output of the artists deserve to be celebrated and championed.

My first exposure to visual art by people with intellectual disabilities was not in Ireland but while working in the UK in the early 2000's, where I met artists from Art + Power who were members of 'The Artists First Studio' based at Spike Island in Bristol, a centre for the development of contemporary art and design. It was from one of these artists, Carol Chilcott, that I purchased my first piece of visual art 'Man in a Blue Chair', an acrylic on wood measuring 168 x 55cm painted in a gregarious pop art style. Today this 'Man' sits in the Arts & Disability Ireland office keeping a watchful but friendly eye over staff and visitors alike. What attracted me most to Carol's work was it's unpretentious honesty. Choosing not to follow convention or trend, it had a fresh integrity all of its own which is so true of much of the high quality work emerging from studios supporting artists with intellectual disabilities across Ireland. In my current role as Executive Director of Arts & Disability Ireland I have been invited to attend numerous exhibitions around the country and on occasion as guest speaker. Consequently, I've continued to acquire works by other artists with intellectual disabilities

including Michael Lambert, National Institute for Intellectual Disabilities, Trinity College Dublin, James Birmingham, Gheel Autism Services, Dublin and Derrick O'Connell Tallaght Community Arts & St. Michael's House, Templeogue, Dublin.

As a person with a visual impairment I received a secondary school art education in the 1980's and then went on to the National College of Art and Design, Dublin where I graduated with a degree in Craft Design majoring in ceramics in 1993. This is an education route that has become much more common to people with physical and sensory impairments. However, for our intellectually disabled peers this is still a difficult if not impossible educational pathway.

Here the supported studio sector has been pivotal in providing tailor made skills development and accredited courses in art up to FETAC Certificate Level 5, such as at KCAT's Art & Studio Centre. With modules available in drawing, painting, printmaking, sculpture, combined materials, photography techniques and communications as well as work experience. Unfortunately, changes that are presently underway to streamline the current FETAC accreditation system may result in shorter course modules resulting in this educational pathway being open to fewer people with intellectual disabilities. Thus excluding people from art education who as it is still have far too few options. In many respects I feel my own arts education was limited by not having people such as Carol Chilcott as a peer. For as well

as learning from lecturers, tutors and technicians, students learn from each other.

A question asked of me recently by a group of curators who are at the forefront of developing contemporary arts practice in Ireland has caused me to completely reevaluate how I perceive existing links between artists with intellectual disabilities and contemporary visual arts. The question was, if we have attended different colleges, speak a different language and move in different circles, what have we as curators in common with artists with intellectual disabilities and vice versa? That said, this was an issue they wanted to tackle but were at a loss to know where to start. While the obvious answer to their question should be “the art”! The fact that contemporary arts practice is so bound up in the use of language to explore concepts and contexts means the answer is not as straightforward.

However, the curators question caused me to ponder a few questions of my own. Is the current discourse around the artistic practice of people with intellectual disabilities broad enough to be inclusive of all those in contemporary visual arts who are involved in developing Irish artists and audiences? While artists with intellectual disabilities and their work have never been more visible, the question posed by the curators illustrates that this group of potential allies haven't yet been reached. Consequently I'm not convinced that visibility alone automatically leads to engagement. Therefore, there is a greater need to strategically

select exhibition spaces, curators and programmers to show the work of artists with intellectual disabilities that is more closely linked to their stage in development as artists. What can we do to make contemporary visual arts language more accessible? Unfortunately, many people confuse the need for accessible language in the form of 'Plain English' with dumbing down. This is a fear we need to meet head on and put strategies in place that encourage people to see accessible language as being as fundamental to access as a ramp for wheelchair users, a large print document for visually impaired people or a loop system for deaf people.

When I as an artist with a disability became active in arts and disability in the early nineties the emphasis was on the right to make art and the right to have that art seen. We didn't dwell on issues of quality or collaboration. Twenty years on the arts has become much more accessible to people with physical and sensory disabilities and there are greater numbers of people with disabilities engaged in the arts working alongside and in collaboration with their non-disabled peers. The emphasis has shifted from asserting individual rights to championing high quality arts practice and working in partnership. We've moved away from creating special standalone projects to building networks of allies across the arts. The challenge is to make the art of people with disabilities happen not in our own spaces but within our allies spaces, while continuing to grow that network of allies so that it is inclusive of the entire Irish arts sector. This dialogue between artists and those developing

artists and audiences needs to be continuous, an ongoing discourse that includes artists with intellectual disabilities and their work.



Creativity Explored

San Francisco

Building Acceptance for Artists with Developmental Disabilities, One Artwork at a Time

By Janessa Post

Participating artists

- | | |
|-----------------|------------------|
| Pablo Calderon | John McKenzie |
| Camille Holvoet | Jose Nunez |
| Hung Kei Shui | Evelyn Reyes |
| Selene Perez | Lance Rivers |
| Andrew Li | Diane Scaccalosi |



Pablo Calderon
Washed Out Truck (blue), 2009 Acrylic and marker on canvas 30.5" x 40.5"
Creativity Explored



Lance Rivers
Carquinez Bridge, Ink and watercolour on matboard, 4" x 6."
2010 Creativity Explored.

Creativity Explored, a San Francisco-based nonprofit visual arts center for artists with developmental disabilities, is a buzzing hive of activity. Visitors are often taken aback when they first encounter dozens of artists diligently working on drawings, paintings, ceramics, embroidery, and animation; they are amazed when they browse through the thousands of artworks within the enormous, light-filled studio space.

Most art enthusiasts have never been so fully immersed in a population of people with developmental disabilities. Facing this unfamiliar environment can be uncomfortable for the uninitiated. But the warm greeting of a studio artist, or a personal tour of the works they've created can quickly melt away any uneasy feelings. At Creativity Explored, art provides a common ground upon which studio visitors and artists can begin sharing with each other, build relationships, and develop a sense of community and acceptance. The resulting exchanges are enriching for both the artist and viewer.

Lance Rivers, one of the more than 130 Creativity Explored artists, explains that he is "happy to be here [at Creativity Explored]" because he feels comfortable with the people around him. "[They] understand me and I understand them," he continues. This is a significant development for Rivers, who often struggled with trusting unfamiliar people before coming to work in the studio. Through his artwork, which focuses on notable architectural landmarks and transportation systems, Rivers can connect with the people he meets. Creativity Explored strives to give studio artists the opportunity to make decisions, which is a privilege they may not have in other parts of their lives. These choices may be something small, like what size paper or color to use for an art project, or something more significant, like having a say in how they spend their time in the studio and what teachers they work with. Providing such options not only empowers studio artists and validates their opinions, but also encourages creative and independent thinking over instructional learning.



Selene Perez
Ram, 2012
Oil pastel on paper 18" x 22" Creativity Explored

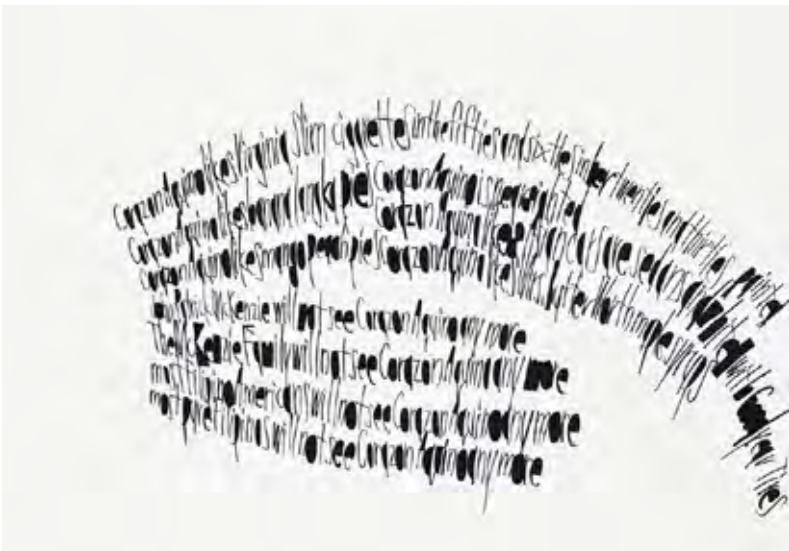
Many Creativity Explored artists featured in Art of Inclusion also participate in weekly field trips to museums, galleries, artist studios, and other local sights that inspire learning and creativity. These outings often influence artists' work. For instance, a majority of the source imagery for Rivers' architectural renderings comes from the photographs he takes on field trips throughout the Bay Area.

It is fascinating to see what elements of everyday life intrigue studio artists. Many of the things most people commonly taken for granted—automobiles, Ferris wheels, and animals—are monumentalized when depicted by studio artists. New perspectives of the world are revealed: a cat is granted three additional legs by Selene Perez; Evelyn Reyes transforms carrots into bold, geometric shapes filled with opaque layers of oil pastel; and Pablo Presenting their unique viewpoint is only part of the satisfaction an artist gains through their art making process. Many artists are also motivated by the fact that people collect their creations. Camille Holvoet,



John Patrick McKenzie

They are Full of Holy Autumn Typhoon, 2012 Marker on paper 22" x 30" Creativity Explored



John Patrick McKenzie

Corazon Aquino Likes..., 2011 Marker on paper 22" x 30" Creativity Explored



John Patrick McKenzie

Million Billion, 2011 Marker on paper 22" x 30" Creativity Explored

who contributed two imaginative self-portraits to Art of Inclusion, is someone who enjoys showing people her original artworks as well as the wrapping paper and note card products they have adorned. Each month, Holvoet looks forward to receiving a cheque for the work she sold during that time period. Holvoet explains that selling work “makes me feel good once they buy it and I can earn money and do things like go on trip . . . go out to eat, go to the store, treating others at the restaurant.” This financial gain gives Holvoet and other artists like her a sense of independence. Sales are also evidence of people’s appreciation for the incredible work studio artists produce.

Additionally, making art provides Holvoet and other artists with an outlet to express their memories and emotions. *A Baby Came Out of Camille* (2013) and *I Can’t Try to Get Rid of a Man for 14 Years* (2013), both exhibited in Art of Inclusion, exemplify Holvoet’s unique combination of text and imagery that helps her work through complicated thoughts and experiences. “Everybody has different ways of dealing with anger and sometimes they can’t hold it in, unless it will make you explode,” remarks Holvoet. She continues to explain that she has had fewer tantrums after beginning her career as an artist: “I am learning how not to have tantrums and how they make you unhealthy.” Seeing Creativity Explored artists grow and prosper in this way exemplifies the impact the program has on people, proving, as the organization’s motto states, “art changes lives.”

Exhibiting Creativity Explored studio artists alongside artists in the professional arts community, such as in injured exhibitions, further expands how artists with developmental disabilities are perceived. Through these exhibitions, studio artists’ work is often seen within a context that isn’t specific to disability, giving viewers an opportunity to see the art for its aesthetic and conceptual qualities, rather than basing their opinion of it solely on the artists’ identity. Oftentimes, viewers are surprised to learn that an artist with a disability created the work they are looking at, in turn broadening their perception of the talent people with disabilities possess.

Creating art helps those who are commonly considered “outsiders” to be seen in new light. By breaking down stereotypes and misconceptions as well as building new relationships and confidence, Creativity Explored studio artists are recognized for their talents, respected for their opinions, and appreciated as equals. The important role these artists play in challenging and transforming assumptions about disability and the sense of self they gain is made evident with each work made in the Creativity Explored studio.



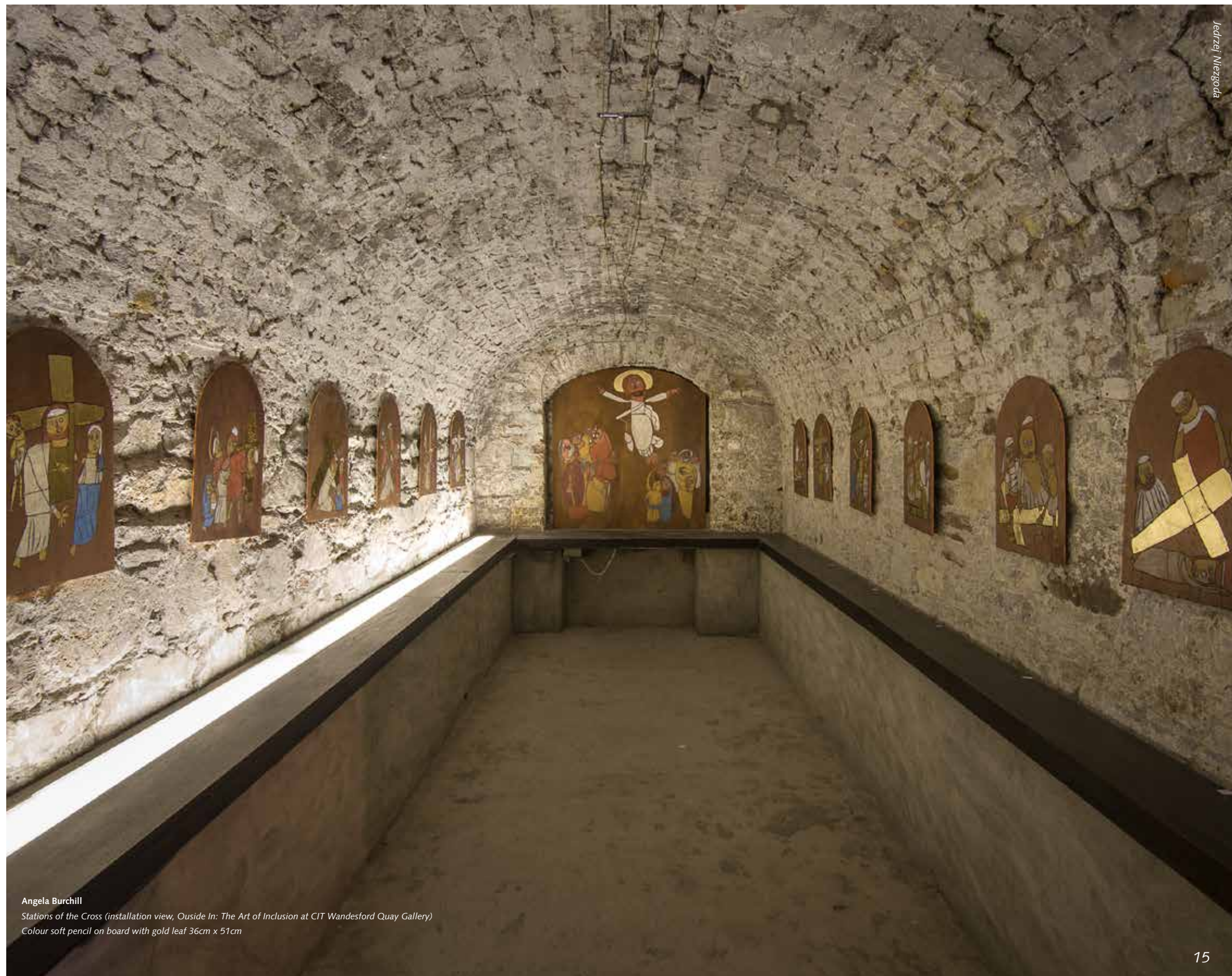
Cúig

Mayfield Arts Centre, Cork

Cúig: In their own words

Participating artists

Angela Burchill
Frankie Burton
Stephen Murray
Ailbhe Barrett
Bríd Heffernan



Angela Burchill
Stations of the Cross (installation view, Outside In: The Art of Inclusion at CIT Wandesford Quay Gallery)
Colour soft pencil on board with gold leaf 36cm x 51cm



Brid Heffernan
Bellini Pump 2, 2013, 11cm x 11cm
Dragon Heel 1, 2013
Slingback Platform 2, 2012, 20cm x 20cm
Heart Tie Platform 1, 2012, 20cm x 20cm
Tulip Ankle Boot, 2012, 20cm x 20cm,
PeepToe Ankle Strap 3, 2013, 11cm x 11cm
Shadow Heel 2, 2013, 11cm x 11cm
 All Dry Point Etching with Acrylic Ink

Cúig – Creativity Unlimited an Integrated Group - are five artists employed as artists in residence at Mayfield Arts Centre, Newbury House. The artists are supported in developing their professional arts practice through a mentoring process. They also engage with local schools and provide art workshops and artist talks to people from the community to promote the ability and inclusion of individuals with disabilities. Their work is exhibited in galleries, festivals and arts events nationally and internationally.

The five artists are Brid Heffernan, Frankie Burton, Stephen Murray, Ailbhe Barrett and Angela Burchill.

The following are excerpts of conversations with the Cúig artists, their friends, colleagues and families sharing their thoughts about being part of the supported studio programme:

On being an artist...

You know you can achieve something you're good at as an artist, Its great to learn new skills, new things and its great to meet new people ~Brid

It's good to be an artist, drawing is a picture from your mind. It's relaxing. I love to put my art on display for people to see. It's great to be part of the group. And great to have exhibitions. You breathe into your colours when you paint, painting is so relaxing you feel better when you do art.

~Angela

Its interesting to be an artist, I love drawing especially in black and white. It's great to be part of a group working together.

~Ailbhe

People are touched and transformed by Angela's art and extremely grateful to her for it. Angela is a great role model for people with intellectual disabilities. As a member of Cúig she is helping to change perceptions of how people with intellectual disabilities are regarded. Cúig is the perfect example of how talent, appropriately fostered, can be life changing for the members themselves and those who come in contact with their work.
 ~Angela's friend, Clare

Frankie feels that being an artist allows him to meet and talk to people. Being a professional artist allows him to channel his need for drawing and make the most of his talent.

~Frankie's support worker, Karen

I think being an artist brought the best out in Brid and gave her a lot of confidence.
 ~ Brid's mom, Pat



Ailbhe Barrett
Special Olympics 1 Pastel on plywood 112cm x 71cm
Cúig- Mayfield Arts Newbury House, Cork

As Stephen is non-verbal being an artist allows him to express himself and show his interest in architectural and artistic themes. You can see also that he is proud of himself.

~Stephen's parents

I think it means so much to Bríd to be an artist. She can express her thoughts and feelings through her work and make her ideas a reality

~ Bríd's sister, Eva

On what others think...

People at L'Arche are very proud of me especially Clare – she buys my pictures, she works better when she sees my pictures! People think we're famous! I'm over the moon when people praise me

~ Angela

They think I'm talented, I get a lot of praise that my work is very good. My mother says I'm on the paper more than the Lord Mayor!

~ Bríd

People from all over the world can see our work

~ Ailbhe

Others are very impressed with Stephen's job and that he is successful at it and his family is so proud of him. ~Stephen's parents

It's a validation of Angela's ability to interpret her experience of life through art. She also gets recognised as an individual who has a unique artistic ability and a unique contribution to make to society

in that formal role. She has grown in maturity, confidence, self-assurance and independence through her involvement with Cúig. ~Angela's friend, Clare

On exhibiting...

Great! Fantastic! I like people to see my art, I like when visitors come to see our work too. I gave an artist talk at Side by Side; I liked explaining about my art. I love going abroad to our shows. ~Angela

I love different groups to see my art; I like people coming to see our exhibitions.

I like how people from abroad can see what I'm doing. I'm proud. ~Ailbhe

He loves when his family come and see his achievements. Frankie loves the opportunity to travel and the places he gets to go to through his art. ~Frankie's support worker, Karen

It is a source of pride to see what she has achieved over the past three years. ~Ailbhe's Dad

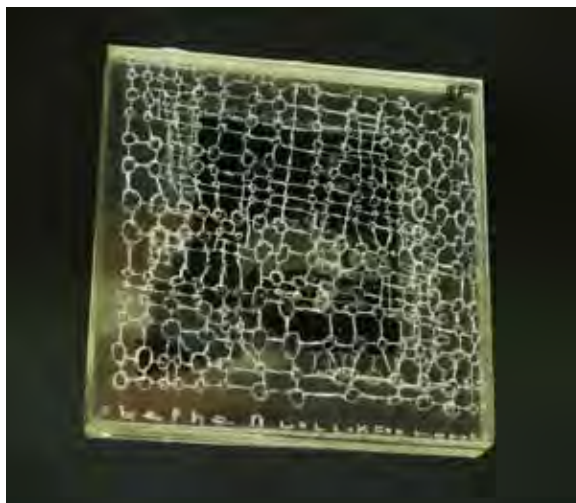
It's amazing to see that her artwork is being seen by so many people around the country and that Bríd is getting the opportunity to meet different artists. ~Bríd's sister, Eva



Frankie Burton
Vinyl drawings Installation view - Cork City Hall Atrium



Stephen Murray County Hall
Acrylic on canvas 100cm x100cm



Stephen Murray Untitled 2
pen on Perspex, 15cm x15cm

On making a living as an artist...

It makes me happy to get a cheque and to be paid to be an artist, I feel independent. I love my job, its not for the money, I'm working with my friends.
~Angela

We earn our money being an artist. It's our own money so we don't need to take money from family. ~Bríd

It makes her feel that she is on a par with her siblings and that her work is positively appreciated.
~Ailbhe's dad

It is appropriate validation for her contribution to society as an artist. Having a wage also enables her to live a more independent life and surely bolsters her self –esteem
~ Angela's friend Clare

It's gives me hope
~ Ailbhe

The work is good here, I like my job, it's better than other jobs I've had. ~Angela

If I wasn't employed I'd be at home doing nothing, Its important to have some money and its feels good to have a job. We're very lucky.
~Bríd

There is a sense of purpose in her life as well as allowing her to fulfill her potential.
~Ailbhe's dad

It's great to have Bríd out working doing what she loves and it makes her very independent.
~Bríd's mom

To be employed makes Stephen feel that he is like his two brothers who go to work each day.
~Stephen's parents

Ideas for the future....

I want to stay at Mayfield as long as I can, I'd like to stay in the group.
~ Angela

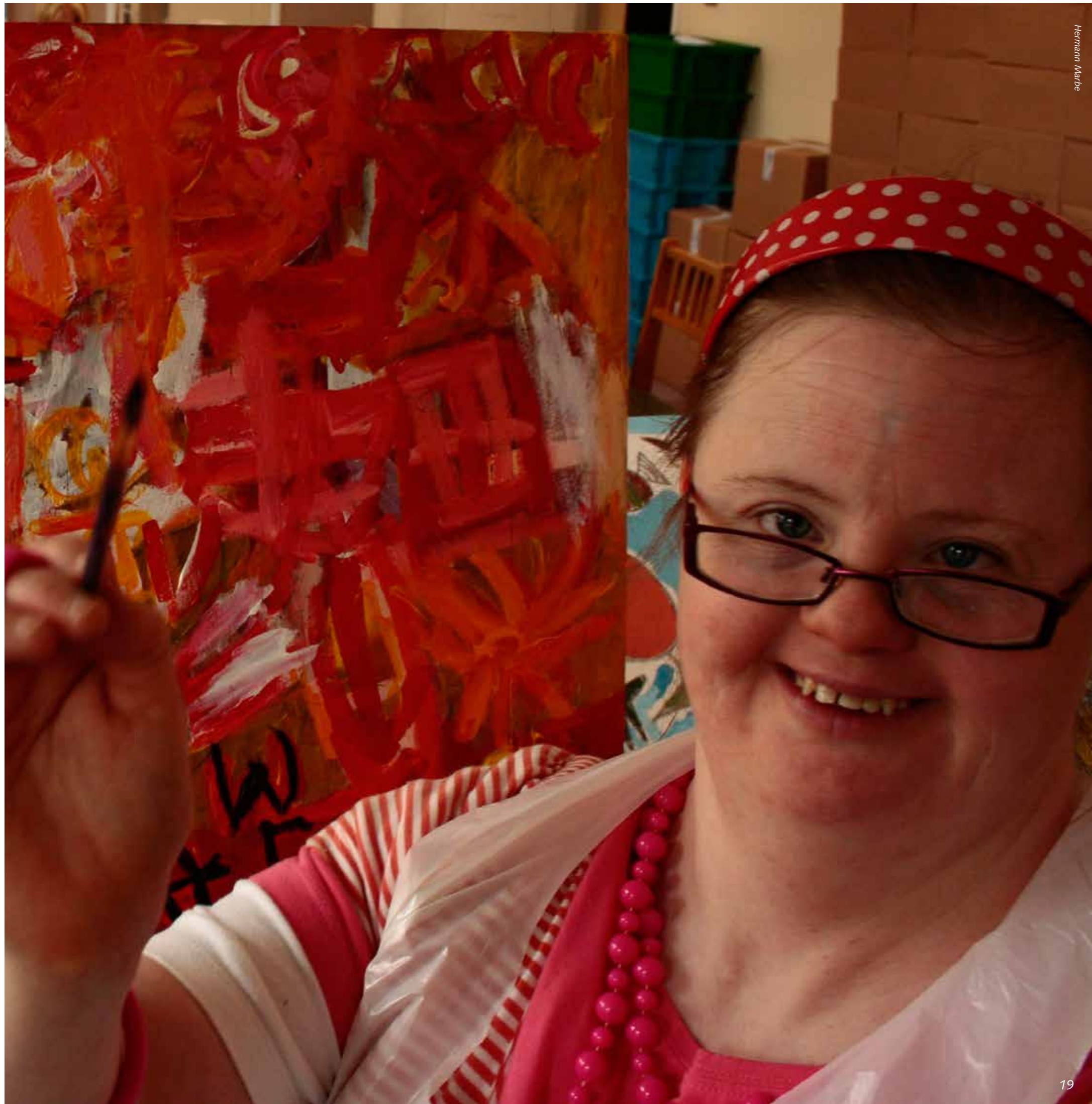
I want to stay working here. I'd like to get my own studio too.
~ Ailbhe

I'd keep drawing, I'd try to sell my art and convert my shed into a studio space.
~Bríd

Bríd's future is definitely with Cúig. She loves it up there and would love to be able to go and teach art in the future.
~Bríd's sister Kerri

Hopefully longevity in her role as Angela seems to be an endless wellspring of exceptional artistic talent!
~Angela's friend Clare.

The Cúig project, which is funded by POBAL under its Community Services programme, has been running at Mayfield Arts Centre since 2008.





Rocket Artists

Brighton, UK

The Rocket Artists and Inclusive Arts Practice

By Alice Fox
Rocket Artists Artistic Director Course leader,
MA Inclusive Arts Practice, University of Brighton

Participating artists

- | | |
|-------------------|-------------|
| Kelvin Burke | Tina Jenner |
| John Cull | Des Lake |
| Peter Cutts | Martyn Lake |
| Jane Diakonicolas | Jo Offer |
| Louella | |
| Shirley Hart | |



Rocket Artists 'Jars' Collaborative installation,
Photographs, fabrics, drawing, prints and inks, 61 glass jars
12x12x25cm

Jedrzei Niezgoda



Kelvin Burke *Untitled*
monoprint and chalks on paper 56 x 76 cm

The Rocket Artists are a group of Brighton based, collaborating artists some of whom have learning disabilities and some who don't. Since 2003 they have created and curated groundbreaking performances, visual artworks, films and exhibitions for international audiences such as Smudged performance, Tate Modern London, (2008), Measure of Bodies, exhibition and performance, Musée de la Médecine, Brussels (2010) and the Side by Side, exhibition and performance Southbank Centre, London (2013).

When making work together the Rocket Artists use a diverse range of artistic collaborative practices. These creative exchanges enable an equal, safe and inspiring working environment where both successes and mistakes are welcome and understood as integral to the creative process. These collaborative exchanges can broadly be placed into two main categories:

1. Collaborative works between artists with and without learning disabilities – where all aspects of the work is made, curated or performed equally together.

2. Works made by individuals with learning disabilities in supported artist environments with discreet collaborative support from artists without learning disabilities. Examples of support may be choosing and buying art materials together, helping hold down the screen during screen-printing or mentoring conversations about artwork.

We call these collaborative exchanges or creative encounters Inclusive Arts Practice.

Inclusive Arts Practice: Artists with and without learning disabilities establishing a collaborative practice for making contemporary artworks that challenge cultural values and combat social segregation

Importantly the collaborative processes of Inclusive Arts Practice support a mutually beneficial two-way creative exchange that enables all artists to learn from each other. This places the non-disabled artist in the more radical role of collaborator and proposes a shift away from the traditional notion of 'worthy helper'. Through re-defining this role and



John Cull *Untitled*
chalks, paint and pen on MDF board, 30 x 46cm

shedding the notion of the 'expert' artist, we make room for everyone and acknowledge the valuable and skillful contribution that artists with learning disabilities bring to the arts.

Working together in this way the boundaries that categorize and separate are dissolved. We ask 'what do we stand to lose if we continue to exclude artists with learning disabilities from contemporary arts practice?'

The non-disabled Rocket Artists are staff from the University of Brighton, UK who have been



Des Lake Des Lake
56 x 76 cm



Louella Untitled
inks and pen on paper 56 x 77cm

delivering the MA Inclusive Arts Practice since 2008. This relationship with the university provides the opportunity for the learning disabled Rockets, staff and students to research through the practice of making contemporary works together. During these arts-based research projects the learning disabled artists take the role of co-researchers. The researchers have been asking and answering questions about collaboration, art and inclusion. During the recent Side by Side exhibition Rockets research developed and employed a series of working methods to answer 'What practices need to be in place for artists with learning disabilities to meaningfully engage in all aspects of the curation process?'

This method of research can be extremely effective as Susan Finley points out,

'Arts-based inquiry is uniquely positioned as a methodology for radical, ethical and revolutionary research that is futuristic, socially responsible, and useful in addressing social inequities'. (Finley, 2009)

The close relationship with the Rockets Artists and the University of Brighton, also affords opportunities for learning disabled artists to co-teach sessions to art students at both undergraduate and postgraduate levels. This provides a rich opportunity for the university students to learn directly from the experiences and

ideas of skilled learning disabled artists.

We propose that Inclusive Arts Practice is crucial to the vitality of contemporary art. It can generate positive experiences for individual artists and foster a more socially integrated society.



Kunstwerkplaats

Amsterdam, Holland

Talent Development and Social Participation

Christel Dingerdis and Josien Vogelaar

Participating artists

Hans Schimmelpennink

Joost de Langen

Maureen Mohamed

Norris Francisca

Robert Dam

Wijnand de Vries



Robert Dam untitled (golle in orchard)
fineliner on paper, 20,5x30,5cm



Joost de Langen *Untitled*
Ceramic c. 30cm high

Kunstwerkplaats Cordaan is an art centre in Amsterdam where 135 adult learners with learning/developmental disabilities can independently develop art and social skills. The centre specializes in several artistic fields: painting, drawing, printmaking, ceramics, writing poetry and prose, stopmotion animation and performing arts (a combination of theatre, dance, performance).

Kunstwerkplaats Cordaan sees itself as having two main objectives:

- The talent development of people with intellectual disabilities.
- Producing good artistic products and performances making for a wide audience.

What do we do at Kunstwerkplaats Cordaan?

Artistically talented people with learning disabilities can develop themselves as artists with professional supervision and training, ultimately enabling them to work as independently as possible. In order to make this development possible we offer, in addition to the regular programme, special workshops and training. All the workshops are taught by professionals, trained in the field they are teaching in. The professionals are assisted by interns and volunteers. Five days a week, from 10.00am – 4.00pm, all kinds of materials, techniques and assistance are available. We also offer artists and actors the possibility to get exhibitions and stage experience outside the centre.

During an intake and trial period an artist at Kunstwerkplaats chooses a field and a department he wants to work in; painting/drawing, ceramics or theatre. During the day the artist stays at this department. Some artists work at several departments during the week, they develop themselves, e.g. in ceramics and painting, writing and theatre, etc. Some artists paint three days a week and work two days a week in another work centre (e.g. catering or wood work). A lot of combinations are possible, the artist defines his own work (of course helped by parents, guardians and supervisors). In principle the professionals (art facilitators) follow the 'wishes' and 'needs' of the artist, and help him/her to develop his/her talent.

Making art requires a lot of practice; it is trial and error. That is exactly what happens at Kunstwerkplaats. There is no pressure and some people prefer to work the whole day, week, month, year, on the same painting or sculpture. This can result in strange, intense and wonderful works of art. Of course not all the artists have this way of working and that's why every department offers all kinds of workshops and activities: this varies from every week on Monday model drawing at the painting department, an individual course in stopmotion animation, museum visits, a yearly workshop week in raku firing (a ceramics technique) or a drawing session in the park when the weather is fine, etc.

But what is talent development? It is a frequently used term but has no single meaning. For the Kunstwerkplaats talent development means: 'the individual gets the optimal result from his capabilities'. Kunstwerkplaats offers space for individual artists to explore their own passion and motivation, what their talent is, possibilities are. This can then lead to self-assertion, self confidence and development.

At Kunstwerkplaats our working definition of talent encompasses the following characteristics:

- talent is individual;
- talent is dynamic (in development);
- talent is, like intelligence, multiple;
- talent is not limited to (high) gifted persons;
- discovery is crucial (assessment);
- development of talent requires professional attention and structural guidance;
- the role of parents/guardians/supervisors and other relevant 'bystanders' is of great importance;
- talent development can happen in many places, but the context of the learning or working environment is important;
- talent development is not just 'nice', but is also a discovery of endogenous potential and self confirmation;
- talent development requires perseverance and many hours of practice.

For us these characteristics also clarify that a framework of conditions must be created to give talent the opportunity to develop. These terms focus on professional and structured guidance but also on the environment of the talent. Think of the role of parents/guardians/supervisors and the learning or working environment of artists and actors. Alignment and coherence between all these factors determine a large part of the talent development of the artist. But the most important are the personal ambitions and motivation.

There is interest in this art form. The Government sees for amateur art (community art) a role for integration and participation of all citizens. Does this account for the size of the Kunstwerkplaats project? No, it has to do with former policy regarding day care; this is changing at the moment, due to financial restrictions. Until now Kunstwerkplaats has



Maureen Moehamed *Untitled*
fineliner on paper 65x50cm

not received structural funding for amateur arts, Kunstwerkplaats is mostly financed by public health care funding.

What role do we play in the community?

An important way to include our artists in society is to bring their work outside the Kunstwerkplaats. We have organised and joined many exhibitions in all kinds of venues from locations like museums, galleries or art events to the coffee shop next door. Actors have played on several stages.

Our artists also make commissioned art works. Members of the Dutch parliament take gifts made by our ceramicists on their trips abroad. Drawings and paintings from several artists are used for illustrations in books and publications. These workshops and commissions provide Kunstwerkplaats with extra income, besides the shop, the gallery and the artothèque where people can hire art works for a certain period of time.

In addition to workshops and activities for internal use, Kunstwerkplaats invites other groups to join the artists. In this way the artist becomes a 'teacher' and helps others to develop their skills or to have an experience with art. These groups can be: students (primary, secondary and vocational education), artists, residents and employees from companies like e.g. ABN Amro and ING bank. This experience in working with businesses and companies is an interesting aspect to the work of Kunstwerkplaats.

Corporate Social Responsibility is one of the reasons for these companies to contact us. Another reason can be to place trainees or employees in a totally different environment and learn from this 'disrupting' experience. It can be very interesting for people who are used to working with their head, or used to giving orders to put on an apron and start painting together with our artists. Our experience in general is that these workshops are a good learning experience for both parties.

In the near future we need to co-operate with other interested parties to legitimize the existence of Kunstwerkplaats. At the moment day care for people with learning disabilities is undergoing major changes in the Netherlands. We don't know yet what the outcomes exactly will be. Probably the Kunstwerkplaats will change a lot in its appearance. We will have to focus a lot more on social participation. We need to put our artists and their work in the spotlight to capture the interest of local governments and companies in order to survive.

Because government policy for these kind of (artistic) day activities is in a state of change, in order to survive, we need to develop a comprehensive strategy to approach interested outside parties. Our experience with the Creative Mix partners in the Grundtvig project is inspiring us to offer these outside parties an interesting creative programme.



HAI Artists

New York

Outsider Art and HAI Artists

Quimetta Perle, Arts Workshops Program & Gallery Director

Participating artists

Linda Moses
Mike Spence
Mike Taylor



Mike Taylor *Incredible-Find*
Collage, 22.9cm x 30.5cm

The HAI Art Studio was founded in 1994 in New York City to provide an intensive art-making experience for adults with mental illness. The Studio began with around 12 people coming to the HAI office when it was located near Times Square to paint and draw and create films together for four hours on Saturdays. Since then, the Studio has grown in size and expanded its hours. Currently, around 50 artists participate in the Studio weekly.

Since HAI moved from Manhattan to Queens in June, 2013, the Studio has a dedicated space. While previously the Studio was only open on Saturdays from 10:00 am to 6:00 pm, there are now Studio hours on Thursday afternoons; and, additionally, Studio members in good standing may work on their own on weekday afternoons. At the Art Studio, materials are provided free, and professional artists are available to provide assistance. The Studio does not provide formal classes, but functions as an open studio, augmented with short term workshops in areas of interest to participants, which have included linoleum block printing, portrait painting, color theory, stop motion animation, art history and more. The Studio includes a Mac lab complete with imaging and video-editing programs.

HAI Art Studio participants now post their recent works on their own website: www.haiart.org.

For Studio participants, developing a body of work, creating a portfolio and gaining access to exhibition opportunities are priorities. Being a part of an artistic community and maintaining stability through art making are equally important.

In addition to the HAI Art Studio, there are numerous arts workshops at residences and day treatment centers for people with mental disabilities offered by HAI Artists throughout New York City. Periodically, individuals who make very strong and compelling

art emerge in these workshops. Some of them go on to attend the Studio. The Gallery at HAI exists to showcase the work of self-taught and Outsider artists with mental disabilities, as well as participants in HAI workshop programs.

Outsider Art is a hotly contested term in the United States. Whether those artists who have emerged through a workshop program have any claim on that name is considered controversial. From the HAI point of view, we are aware that our Workshop Artists have refrained from influencing the individuals in their workshops, either in terms of style or content. There is a concern in the field that the artists may be contaminated by their contact with professional artists and perhaps by a group art-making situation, or that the hot flame of raw creativity will be co-opted by self-serving nonprofit organizations eager to make money from the sexy term 'Outsider Art'.

At HAI, we do not believe that everyone with a mental disability who paints is automatically an Outsider Artist. When a participant in an HAI workshop appears to be an Outsider artist, i.e. an individual with a strong, compulsive personal vision, who creates from individual need without regard for artistic conventions, the role of the Workshop Artist is to step back and allow that artist to tell their story, and to nurture the process in any way possible without intrusion. These ways have included providing materials, finding a safe room (here I am defining this as a place where no physical harm will come to an individual as well as more current use of the word to connote safe psychic space), providing company or conversation at times, verbal encouragement to continue, and even sometimes actually holding the paper or canvas so an artist can work. Sometimes an individual will have secret work that they haven't shown anyone. The HAI Workshop Artist will encourage the continuation of that work.



Linda Moses P Diddy
Acrylic on Board, 45.7cm x 61cm

HAI maintains an archive of Outsider art, gathered over forty years. This archive is primarily work by individuals who had experienced the isolation of psychiatric hospitalization for decades, and who created art to tell their stories in their own unique and idiosyncratic



Mike Spence *Bridge-work*
Cibachrome Print, 12.7cm x 17.8cm

styles. Because of their history of isolation from the general mix of society and because of the personal urgency of their work, their general lack of knowledge of and disinterest in art world, and their lack of any formal art training, these artists can be clearly labeled Outsiders.

In the 1980s and 1990s, HAI Artists conducted workshops in many large residences, formally called Private Proprietary Adult Homes, which at the time were notorious for their negligence of the people in their care. There they discovered numerous individuals who had spent decades in psychiatric institutions and had been returned to live in community residences as part of the de-institutionalization movement of the 1970's. A number of these individuals found their creative voices through the HAI workshops, and began making art in earnest, creating their work against a background of chaos and institutional neglect. Most of these artists were elderly, and passed away in the late 1990's.

HAI workshop artists recognized the talent of these artists and began preserving their work because the artists themselves were ill equipped to do so. Most did not recognize themselves as artists, nor the value of their work. Later, when their work was exhibited, they cherished the recognition of their accomplishments as manifested in sales that enhanced the quality of their lives.

Artists of this period include Lady Shalimar Montague, Irene Phillips, Ray Hamilton, Mercedes Jamison and Rocco Fama, among others. Their work is unique and distinctive, yet have many stylistic similarities, and incorporate trends of contemporary society at large, often using references to contemporary culture and pop icons. The work is generally looser in structure and brighter in color, qualities that may have been encouraged by the psychotropic medications that were then state of the art. Their work is included in American and European museum and private

collections. They are the subjects of the feature length film, *Not Like in the Movies: A Portrait of Six Mentally Ill Artists at Work*.

These artists have now been joined by a younger generation of artists, who are generally more connected and integrated socially than the earlier generations. Many of these artists attend the HAI Art Studio, some for over a decade. They may be Outsider Artists, who work compulsively to create images that exist outside of the art canon, or they may have advanced degrees in fine art. They may create comic book art, videos, photographs, abstract paintings, collage, portraiture or multimedia installations. There is room in the HAI Art Studio for all kinds of artists. All of the artists at HAI have been marginalized by our society for their mental disabilities. While at the Art Studio, they are not focused on their disabilities, but rather on themselves as artists.



KCAT
Kilkenny, Ireland

KCAT and Commissions as an Opportunity

Paul Bokslag
KCAT Art & Study Centre

Participating artists

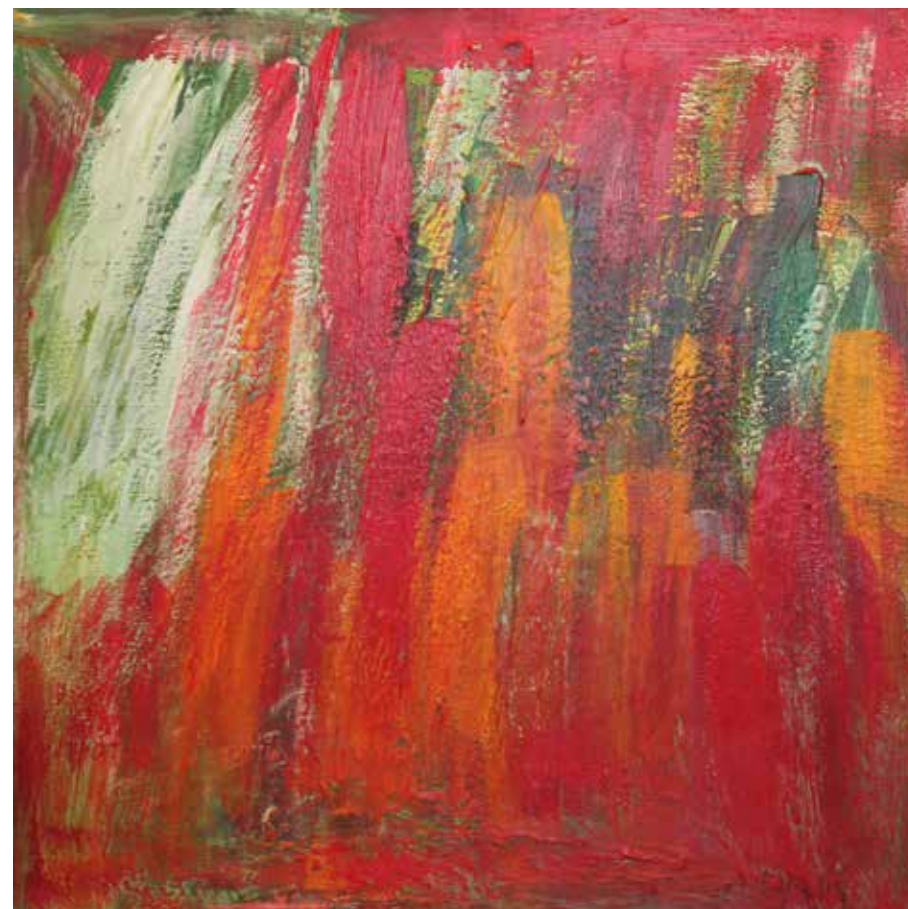
Thomas Barron
Mary Cody
Lorna Corrigan
Sinéad Fahey
Jack Foskin
George McCutcheon
Eileen Mulrooney



Thomas Barron *Hotel Dublin*
Pencil and ink on paper 57 x 77 cm



Lorna Corrigan *People on Earth*
Ink on paper 70 x 50cm



Mary Cody *Red, Green, Yellow,*
Acrylic on canvas 100x100cm

Founded by the Camphill Communities of Ireland in 1996, to facilitate the artistic development of the inspiring resident George McCutcheon, KCAT (Kilkenny Collective for Arts Talent) started as an EU-Horizon funded programme that saw seven participants with disabilities pair up and work together with a number of local artists.

KCAT Art & Study Centre was established in 1999 to offer permanent studio space to some of the participants who had come through this training programme. From day one it also offered arts education to an inclusive group of students. The centre has since grown from strength to strength and now provides a variety of inclusive courses in visual arts, theatre performance and festival skills. It is also the home of KCAT's Equinox Theatre Company.

The studio has grown from an initial group of three, to twelve experienced artists who are supported in all aspects of their professional development. Studio practice is artist-led and supported where necessary through facilitation, mentoring and administration. All artists have been involved in collaborations and solo and group exhibitions in Ireland and abroad. Over the years, the KCAT artists have also taken on a number of commissions.

Andrew Pike was one of the first artists to join the studio group after completing an Art, Craft and Design Course. "A lot of my work is drawing and painting" says Andrew, "I get a kick from seeing my work up on the wall, no matter if people like it or not. It is always a hit and miss, people will judge for themselves and art is not there to please everyone

anyway. It can also be a way to communicate ideas or to provoke a little." At the moment he is weaving steel wire, putting the finishing touches to a big orange cat that will end up in a prominent place in his sister's garden. Early on in KCAT, he collaborated on a project for the Dundalk Institute of Technology Chapel: "I designed a light scone, using copper and glass. It depicts a swallow in flight and I think it suits the idea of the quiet room, where students can go to experience a peaceful moment."

Andrew also completed a rich and lively fireplace surround that includes rabbits, trees and more swallows: "I made it for the house in which I live, it used to be a granary. I worked on a number of ceramic panels for a long time. I cut it up like a jigsaw and stuck it back together again.



Jack Foskin Four Eyed Man Acrylic on canvas 60 x 30cm

It helped to make the place feel more like home."

"Sometimes one thing can lead to another" says Andrew, "In my thirties I lived with my parents in Whigsborough House for a while. I did a painting of the house for Michael Hannah, whose ancestors had built the house and who had recently acquired the property. He ended up offering KCAT the inaugural exhibition at the Jennings Gallery at University College Cork, which was opened by Dr. Garret Fitzgerald."

In the summer of 2006 a year-long collaboration between KCAT and Galway-based street theatre company Macnas culminated in the staging of the Big River, a parade based on the history and



Jack Foskin Four Eyed Woman Acrylic on canvas 60 x 30cm

legends surrounding the Kingsriver. Big crowds enjoyed watching it during the Galway and Kilkenny Arts Festivals and back home in Callan, through which the Kingsriver flows. Together with other studio member Sinéad Fahey, Andrew Pike designed the entire parade. "Sinéad and I worked very hard that year and there was a lot of traveling up and down to Galway and I was gobsmacked to see my paintings come alive in three dimensional life-size floats, puppets and costumes."

The parade contributed to the fact that KCAT is now a real asset to the town and to the development of Callan's very own Abhainn Rí Festival of Participation and Inclusion. Now in its fifth year, the festival is very much about learning new skills, meeting and sharing

and looking at the familiar environment of the town in new ways. KCAT is an integral part of that and through exhibitions, performances and workshops adds greatly to the flavour of the festival.

There is no doubt that the commissions that KCAT artists have worked on have had a very positive impact on the community, and on the town of Callan in particular, but the artists themselves have benefited greatly from them as well. A commission can take the artist out of the studio and into the community. There is of course a huge difference between self initiated work and work in response to a brief, but it is a way of getting work out there. Being given a commission can offer the opportunity to explore and work with new materials and techniques, to do new things or to do familiar things in a different way. A craftsperson or technician may have to be found who can translate a design into a physical object or teach the artist a new process. Interaction with a client is always part of a commission, discussing purpose and plan, but sometimes it can involve meeting other artists, which can be inspiring and give the chance to learn from each other's approach.

"I like working together with others" concludes Andrew, " You can learn something from everybody. I have learned a lot through art. It has opened my mind to see things in a different light. It has made me aware of a lot of things. I am more happy in myself."



St. Raphael's
Youghal, Co. Cork

On The Edge of My Sky

John McHarg & Marie Brett

Participating artists

Laurence Fitzgerald
Keith Bulman
Joe O'Connor

Christy O'Keeffe
Brendan Corrigan
Johnny Wallace



Johnny Wallace Burden
Pastel on paper
125cm x 108.5cm



Joe O'Connor, *Dr Bill*,
Pastel on paper 126.5cm x 111cm

St Raphael's is a large HSE (Health Service Executive) run institution for people with intellectual disabilities, based in Youghal, Co. Cork. Artists at St. Raphael's are supported in their work through material and technical means and by maintaining a space and environment that is welcoming to art making. We do not guide or influence the artists work with regard to theme or content. We do however try to nurture the uniqueness of each artist. It is the artist voice that counts.

Our artists work individually and collectively across a broad range of disciplines, papier maché, glass painting, sculpture, painting on canvas, paper etc. As we have a strong drama department, a lot of our work is in support of the various productions and drama competitions we take part in. We work closely with the community in Youghal creating billboards, street puppets and partaking in the various festivals and events organised by the "All 4 Youghal" group. When working with the

community we usually work to a given theme, which is a great discipline for our artists.

As we believe that the art should be allowed to stand and be judged on it's own merits, we do not use any description such as outsider, special needs etc. For St Raphael's the art comes first. This is the way our artists want it to be and we endeavour to help bring this about.

It is also important to state that these works are the works of artists, not of clients. There is not an intentional therapeutic or clinical outcome involved or expected. This is not art therapy.

When our artists work with visiting artists, as for example they did on the Edge of My Sky project, our artists are well aware that their practice will be challenged and critically assessed with the intent of bringing the work into new, exciting and edgy places.

When an artist comes and works with us in St. Raphael's we always initially negotiate with him/her as to what their role is. This helps to bring clarity of purpose to a project. It is also helpful that we have a staff member who is an art therapist so assistance can be sought when issues arise. Put simply, or crudely, the visiting artist is concerned only with the artistic fine art outcome of a project. For the art therapist the individual comes first, using art making as a tool in a therapeutic relationship to deal with issues that are of concern to the client or clients. It is the intention at the start of a project or relationship that determines the outcome.

Of course, as all these activities involve creativity things sometimes can get fuzzy. Could this be considered undesirable or seen as an opportunity to explore that exciting place between two disciplines that both use the creative process that is art?

John McHarg

'On the Edge of My Sky' was a year long artist in residence project which took place at St Raphael's Centre in Youghal, County Cork. I was invited to work as an artist in a dedicated studio space with thirteen other participants, each living under the wing of St Raphael's. The project was supported by Cork County Arts Office, the HSE and VEC (Vocational Educational Committee) and was informed by a research phase called 'Tuning In'.

The staff at St Raphael's (manager Ned Cotter and art therapist John McHarg) approached me with a clear vision of what they wanted from a project. My role was to support the creative process, aimed at each participant producing a new collection of artwork for exhibition at Sirius Arts Centre, Cobh, County Cork, a year later. It was refreshingly straightforward and I appreciated their clarity of intent. Their ambition seemed achievable; their idea of an artist in residence project had grown over time and was well researched, and yet when they invited me onboard, there was still ample room for me to negotiate my own interests and needs.

A large artists' studio had been secured for use which consisted of a secure portakabin located in the nearby adult education college. Twelve participants of mixed age and gender committed to the project for a year, each with an existing relationship to the process of making art. It was a mixed and interesting group of characters with very differing ideas and needs.

My approach and role within the residency was clear; as an artist I would be present in the shared studio space with the intention of supporting each participant in the making of new artwork. This support took many forms incorporating offering inputs and stimulus. At times I blasted the group with stuff to see, smell, hear, touch and taste, including books, videos, catalogues and websites.



Brendan Corrigan, *Fiery*
Pastel 159.5x97cm

We took field trips to sketch outdoors and visited museums and galleries. When back in the studio we sometimes worked collectively, but more often individually, sometimes with new and unusual materials, sometimes with the familiar. On reflection, the studio space, field visits and outings were crucial to the project's success.

I encouraged experimenting with scale and media and techniques, and expressed the importance of having a go, looking, collecting, sharing and talking. Some people worked sculpturally, others in print or collage, some preferred drawing and others painted. Over time, participants developed particular styles and interests and I facilitated the group in looking at the work of other artists who were exploring similar themes, and encouraged people to creatively step out of their safety zone. Although present as an artist, I never made artwork myself in this group studio space; to me this would have been inappropriate, as I was there to give full attention to the participant's practice. I served their needs. As part of this process I did give advice and offer opinion, strategically balancing elements of support and challenge, aiming for participants to work on the edge of a creative potential; one of the biggest challenges I faced was around how much to intervene about the decision of when a work is considered finished.

Mid-way through the residency, the group agreed to exhibit work in progress so they could see their work outside of the studio setting and also gain some feedback. Interestingly this exhibition, called 'Interim', marked the stage when the group decided to become known as 'ART13' and made it clear they didn't want to contextualize their artwork in relation to St Raphael's on publicity material. I found this really fascinating. Ned and John, at the onset, had expressed their personal preference that the artwork produced should stand on its own merit and not be shown with a contextual tag of 'special needs' or 'outsider art'. While I understood this position, I had not mentioned it to the participants. They reached this conclusion themselves independently.

Following this mid-way exhibition, visits were made to Sirius Arts Centre and planning began for the forthcoming group show. Each participant made an extensive collection of work, primarily of drawings and paintings that were large and ambitious. The final exhibition was to be curated, which initially caused much debate between participants, as realisation came that matters of control and ownership were shifting. This was the moment when it was fully realised that the artwork was going public, and also that the exhibition was an item independent of the individual participants. After discussion, all accepted the intention to allow the artwork to take priority, to give the artwork over to 'the outside', to allow the work and exhibition to take its chances. A catalogue accompanied the exhibition and again, the group decided that there was to be no contextual information.



Christy O'Keeffe, *The Weather*
Acrylic on canvas 91.5cm x 73cm

The comments book gave positive and engaged feedback and interestingly the gallery staff shared that when some visitors enquired and found out about the St Raphael's connection, they felt they had been a bit misled and commented that they would have written different feedback 'if they'd known'.

On reflection, it seems fair to say we worked on the edge, on the pivot of risk and trust. This can be a scary place. Although it's a place artists are

familiar with, with inherent highs and lows, it can be a disorientating and somewhat frightening place at times, and it's important to note that both the participants and myself had a 'safety net' provided by John, who as an art therapist, offered an on-going safe space for reflection.

Art 13 members continue to make artwork independently at St Raphael's. Also interestingly, John McHarg and I (Marie Brett) continue to work in creative partnership exploring our respective



Laurence Fitzgerald, *Atlantis*
Acrylic on canvas 147cm x 105cm



Keith Bulman, *The Sleeping*,
acrylic and pastel on paper,
102.5cm x 141.5cm

positions of art therapist and artist and the commonality and differences of our practice. Critical findings have been published and presented at conferences.

Marie Brett

Marie Brett is an award winning artist with considerable experience of participatory and collaborative arts practice. She holds an MA from Goldsmith's College, London University and her work is held in national and international collections. www.mariebrett.ie

Glasheen Arts Studio Programme

Glasheen, Cork

A conversation about possibilities, opportunities and the richness of diversity

Between Colette Kelleher, Chief Executive of the COPE Foundation and Hermann Marbe, Arts Facilitator of Glasheen Arts Studio Programme

Participating artists

- | | |
|----------------------|--------------------|
| Kathleen Mullane | David O’Connolly |
| Íde Ní Shúilleabháin | Katie Whelan |
| Yvonne Condon | Ken Daly |
| John Keating | Rosaleen Moore |
| Siobhán Mullane | Tom O’Sullivan |
| Marie Sexton | Mary Rose Marshall |





Idé Ni Shúilleabain *Untitled, watercolour pastel on paper*
c. 25cm x 35cm

What is the significance of people with intellectual disabilities having the opportunity to develop their practice as artists?

Hermann: Who is an artist? There is many definitions – lets take one: Someone who can think, percept, feel things different and has the skill and the desire to express this – rather than just producing work in a commercial sense. The father of one of our artists in the Glasheen Arts Studio Programme once told me that when he sees his daughter paint or draw he doesn't see her disability but sees her as an artist.

I have also been asked by some of our participants in the programme: Do I have a disability? What would you answer? In many aspects of our service-users lives, the label disability is applied. When I work with the artists in the programme, disability is not the theme. Artistic ability and the passion to create is the focus. It's important to me to consider

how we can avoid this negative term and see the art and the artists.

Identity is often associated with profession. The impact of having the opportunity to develop the practice of an artist and work as an artist is significant. Consider the difference in the response to the question "What do you do?" to say "I go to a day centre for people with disabilities" or "I am an artist."

Colette: Art can be a very important means of communication for someone who is not able to use other conventional methods of communication, like talking or writing. This is why I think it is hugely important they be afforded the opportunity to practice and grow as artists, as this will in fact improve people's ability to communicate their inner thoughts and feelings and connect with others.

Also, in order to get away from the "stereotyping" that individuals with intellectual disability sometimes are subject to, I strongly feel that the word "artist" in itself incorporates many more possibilities and opportunities than the word "disability", which in its nature can be negative and has a kind of "built-in" limitation. Art obviously means a lot of different things to different people but in itself being an artist could, potentially, open up even further opportunities for personal development.

Hermann: I agree. If we are not creating spaces for people to find their creative voice and means of expression we miss out on the richness of diversity.

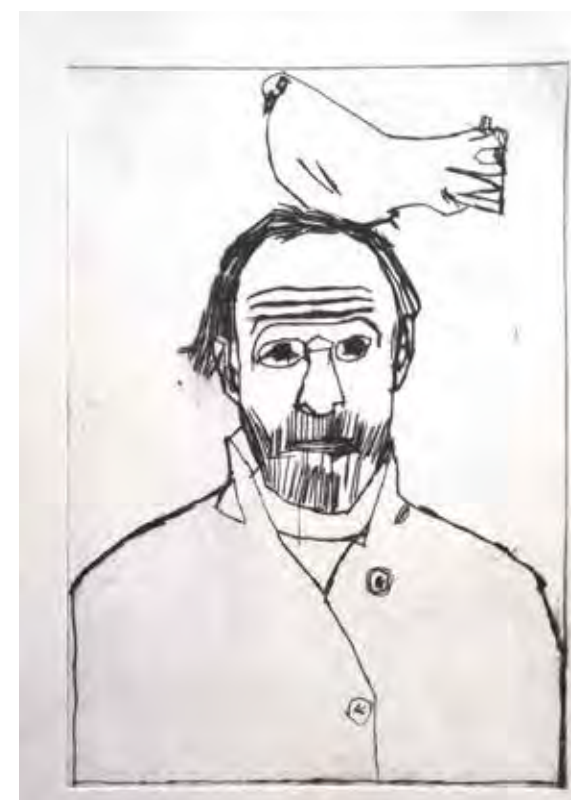
Art has different purposes and meanings for different people – for some it is important to get a message across for others it is about the desire to create.

I am fascinated by the insight and humor our artists show in their work.

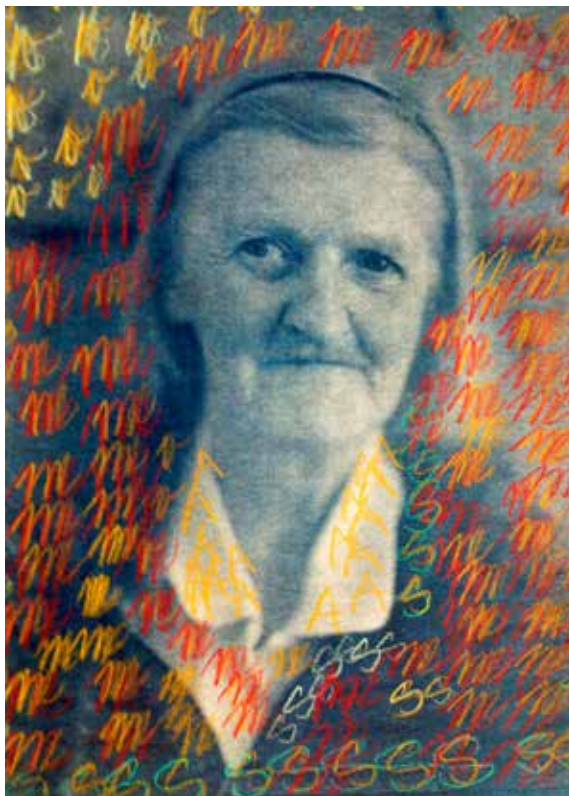
If we facilitate service users in developing their practice as artists the focus would move from a tendency to group people together under a label - and in the process maybe inadvertently assuming "they are more or less the same" - toward individual creativity and freedom of expression.

What is important in your practice as an arts worker?

Hermann: Respect for the person and their work is essential - to see the talent and promote the skill without changing people's own style. The setting is important as well. When service users have their own space to develop their work with their own materials and tools it makes a huge contribution,



John Keating, *Untitled, drypoint etching* c. 20cm x 30cm



Mary Rose Marshall with Hermann Marbe *Untitled*
Mixed media 30cm x 40cm

to professional development. While there are significant benefits to group workshops and collaboration, it is also important when someone is developing their arts practice that they have the choice to work at their own projects at their own pace when they feel inspired. Most artists do not work to tightly framed short workshop slots. This idea of the artists having this freedom to choose when and how to work is a challenge in a setting with more than one hundred and fifty people.

It is important in my work to build links with diverse organizations to see what new possibilities may arise to learn, to create and to connect. In the past years we have linked with Meitheal Mara to build and launch a boat, with Mayfield Arts to avail of accredited arts training opportunities, with CIT Crawford College of Art and Design to meet students and exchange studio practices. Partnership projects with The Irish Examiner and Evening Echo

allowed not only exhibitions of work but also engaging public events. An example is the “It’s all about love” project where the public were invited to come along with someone they love to have their portraits painted by some of the artists.

In a recent newspaper article featuring one of our artists - Yvonne Condon - her mother described how things have changed for Yvonne in the last years. She is now recognised in her community as an artist. The artist Stephen Murray and Ailbhe Barrett who are employed as artists in Mayfield Arts and consider art very much as part of their identity and career.

What visions, ideas and suggestions do you have around people with intellectual disabilities developing their identity / career as artists?

Colette: Continuity. COPE is fully committed to continue to support individual creativity and artistic expression, ultimately leading to inclusion in the community thanks to the ability of art to build bridges and connect people who might not otherwise cross paths. Because of the broad scope of art and the endless versatility it can most definitely act as a vehicle for inclusion of people with an intellectual disability in their surrounding community, affording them a real sense of belonging.

In COPE we fully realise the potential value of artistic diversity in enriching everybody’s life, both the artists themselves and other citizens. Also, a person with an intellectual disability developing as an artist fits well into COPE’s overall vision of “A Society where people of every ability can live life to the full”

I would like to describe my vision in a practical way; that the people COPE supports have space where other creative activities/ learning can take place. Ideally there would be shared social spaces with people in community setting. People could engage on different levels. Some could work as fulltime artists. Others may attend for shorter periods. Artists having dedicated space is important. Artists could be provided with support to develop creative projects and to exhibit their work, perhaps in a gallery and also in other venues.



Rosaleen Moore, *Cityscape*, acrylic on paper, c. 30cm x 40cm

How does this contribute to visions for the future of your organisation, or plans for change within the disability sector?

Colette: Inclusion and a true sense of belonging, for people with an intellectual disability is the way forward for COPE Foundation and an integral part of our overall vision for the future. Developing an identity/role as an artist fits well into this overall picture as it allows people we support a great opportunity to communicate and express their unique individuality. This brings immense benefits to everybody involved; it enriches and diversifies the community at large and even has the potential to break down barriers between people and challenge prejudices.



Creative Mix: The Grundtvig Partnership

European Commission
Lifelong Learning Programme

Participating artists

Kunstwerkplaats

Liedeke Janssens
Josephine Vogelaar
Marcello Stokhof
Daniël Schulein
Regillio Benjamin
Wijnand de Vries
Jescika van Overveld
Joannes Damstra
Arend Talstra
Noryomar Francisca

Rocket Artists

Joseph Gregory
Jane Fox
Joanna Offer
Anastacia Vlachaki
Joe Prodger
Louise Bristow
Sam Kemp
Susan Street
Matthew Cheesmen
Tina Jenner

Mayfield Arts

Frankie Burton
Stephen Murray
Bríd Heffernan
Angela Burchill
Ailbhe Barrett
Eadaoin Berkley
Peter Zilincik
Amy Russell
Lynda Loughnane
Agnes McCarthy



Jedzej Niezgodza

Grundtvig Installation
Outside In: The Art of Inclusion, Crawford Gallery, Cork

GRUNDTVIG Multilateral Projects are undertaken by institutions/ organisations from different participating countries working together, pooling knowledge and experience, in order to achieve concrete and innovative results/products with indisputable European value. In many cases, this involves piloting experiences in strategic areas and producing teaching products of high quality. These projects also seek to strengthen the European dimension in the field of adult learning.

The Grundtvig Learning Partnership is a framework for small-scale co-operation activities between organisations working in the field of adult education in the broadest sense. Compared to the Grundtvig multilateral co-operation projects, which are more ‘product’ – or outcome-oriented, the partnerships focus more on process, and aim to broaden the participation of smaller organisations that want to include European cooperation in their education activities.

In a Grundtvig Learning Partnership trainers and learners from at least three participating countries work together on one or more topics of common interest to the co-operating organisations. This exchange of experiences, practices and methods contributes to an increased awareness of the varied European cultural, social and economic scene, and to a better understanding of areas of common interest.

It is important to us in Mayfield Arts Centre to make links with others who are involved in the same field of work. When initiating our partnership programme for 2012-14, we looked for partners who had synergies with our work, who we felt our staff and artists in our study programme would connect to. It was also important to find partners who were doing different things, innovating new practices, providing opportunity for exchange of learning and willingness to try new things together.

In 2012 the Cúig artists Cork, Kuntswerkplaats Amsterdam and Rocket Artists Brighton received two Grundtvig grants to develop work together. One grant was for a two-year learning partnership enabling study visits, exchange of practice, exhibitions and events in each country. The Workshop grant allowed 30 artists to come together for a five-day creative workshop.

Collaborating on a series of exhibitions with our partners over the two-year partnership, one in each city, has provided the opportunity to share the creative output of the artists, in addition to the innovative, inclusive and collaborative processes of the partners, with wider audiences.

The partnership has also created opportunity to discuss and develop ideas both through meeting face to face and through online interaction. An example of this exploration has been around the use of technology to support documentation,

reflection and communication. Each partner bought an iPad to aid the communication process and shared their experiences on the project's interactive site. To follow are some excerpts and images from this discussion:

from our Grundtvig Workshop Monitoring Report.

Prepared by Denise Shannon and Ronan Ivory:

“The workshops success was not only dependent on the excellent methodologies and approaches- but also the relationships built between the three partner organisations that are currently collaborating through a Grundtvig Learning Partnership. This workshop has realised wider benefits not only for the artists but also for the organisations involved which will continue after the workshop event itself.”

“The exhibition developed through the workshop will be hosted in Crawford Gallery - this exhibition will see a high footfall and it is an excellent outcome for the Grundtvig Project and for the artists involved it will be a very exciting opportunity to see the public interact with their work.”

“Overall this workshop was really excellent and it was a privilege to visit and speak with the artists and staff involved. What was most interesting was how the process of putting together the exhibition worked on so many levels both creatively and in terms of personal relations.”





Posted by Jane Fox on June 25, 2013 at 12:08

The Rocket Artists found iPads useful in several ways:

- *getting to know you meeting up for the first time, saying hello and taking photos*
- *getting to know your artwork Kunstwerkplaats Artists and Rocket Artists were able to look at their webpages, show their work and talk about their interests together in an informal social setting (in the evenings at the hotel)*
- *recording what we do during the Brighton and Cork workshops so far - photograph the activities and record of how artworks progress*
- *working together using the Moleskin app to have impromptu drawing conversations (in an informal social setting - over supper, at the hotel, on the bean bags during tea break)*

Reply by Lisa on July 9, 2013 at 13:11

The Cúig artists have also found the iPad a really accessible tool for communicating, being creative and recording lots of interesting thoughts and photos during gallery visits & trips. It's also been a great tool for documenting their own arts practices. In particular the artists have been having a lot of fun using the Moleskin app as their art journals and using the iPad to take pictures and videos. The touch screen also makes it very user friendly.

May 2013 provided an opportunity to meet for a five day creative workshop in Cork, described by Anastasia, from Brighton as "5 days hugs from 30 people, Happy together"

During this workshop it was important for the artists to share their own creative voices as well as to create opportunities to collaborate and connect with each other. The theme of portraiture was useful in facilitating connection with one-self, with each other and with the public.

As well as collaborating in a workshop space the artists worked in public spaces interacting with passers by. The workshop was a significant experience for those involved.

Angela reflected on the social and creative aspects of the experience "It was great to chat with the other artists and to get to know them. It's great to socialize with them. We leave a mark behind us with all the work we do together. I would love more opportunities like this in the future." Regillio left Cork with the wish "to go to sleep and dream it all over."

Ailbhe enjoyed working with the artists from the different countries and enjoyed seeing how

everyone does things differently. She thinks it's a great idea "to change things around" and articulated; "I get respect. "

Jane from the Rocket Artists described the importance of "having the space to work alongside each other as artists" and how the workshop "created a new type of space for us all to be creative in".

On return to Amsterdam Kunstwerkplaats emailed:

"The artists and staff who have been in Cork tell everyone enthusiastic stories. We have had such a wonderful time! We are showing all the photos and videos and are trying to implement some of the things we've learned in our practice here. So we are going to do a 'speed dating workshop' with a small group of employees from ABN AMRO in June"

A process was used to reflect on the experience using photo transfers, text and drawing.

This reflection and all the out comes of this workshop feature in an installation and series of one-off books (see overleaf) in the Outside In exhibition in Cork 2013.



From Angela's journal describing her creative process for a "Stations of the Cross" series



From Angela's journal of a group study visit to meet the Rocket Artists in Brighton



Excerpts from the Reflection book



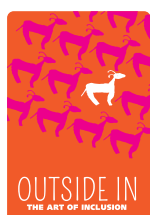




Outside In: The Art of Inclusion is the first major international exhibition in Ireland of work by artists working in supported studios. This exhibition is significant for a number of reasons. It presents the work of these individuals within

the gallery context, where it can be viewed and enjoyed as art in its own right. We do not need, nor are we required, to know the story of the individual in order to appreciate the work. It is also significant in its scale. Crawford Gallery, Cork

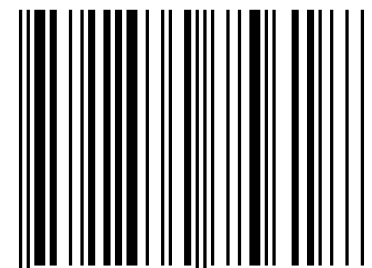
City Council Arts Office, CIT Crawford College of Art & Design and Mayfield Arts Centre have been working together for over a year to bring it to fruition, all sharing the common goal of bringing art work that has been on the 'outside' in.



www.artofinclusion.org



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